



A Centennial Performance of
Johann Sebastian Bach

St. Matthew Passion

Mechanics Hall, Worcester
Thursday Evening, April 12, 1979 at 7:30

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Johann Sebastian Bach

St. Matthew Passion

Part I

INTERMISSION (*twenty minutes*)

Part II

The Handel & Haydn Society

Thomas Dunn, Artistic Director

The Gospel

Charles Bressler, *Evangelist*
William Parker, *Jesus*
Matthew Dooley, *Bass roles*

The Orchestral Soli

Alan Grishman, *Concertmaster I*
Mary Hess, *Concertmaster II*
Elinor Preble, *Flute I: 1*
Nancy Jerome, *Flute I: 2*
Raymond Toubman, *Oboe,*
Oboe d'Amore, English Horn I: 1
Ira Deutsch, *Oboe,*
Oboe d'Amore, English Horn I: 2
Fortunato Arico, *Viola da Gamba*

The Commentary

Jeanie Ommerlé, *Soprano*
Eunice Alberts, *Alto*
Grayson Hirst, *Tenor*
David Evitts, *Bass*

The Continuo

Bruce Coppock, *Violoncello I*
Joan Esch, *Violoncello II*
Anthony Beadle, *Double Bass I*
Justin Locke, *Double Bass II*
Lynn Gaubatz, *Fagotto I*
Donald Bravo, *Contrafagotto II*
Daniel Pinkham, *Organ I*
Gary Wedow, *Organ II*

Please turn the pages of the libretto as quietly as possible.

The use of cameras or recording equipment is not allowed.

The organ used in tonight's performance was built by the Andover Organ Company of Methuen, Massachusetts.

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This concert is presented by John Parker Murdock/Boston Concert Artists Management in conjunction with the

Worcester International Artists Series

1979-80 Premiere Season

Five concerts of international stature in Mechanics Hall

Monday, October 1, 1979

Prague Chamber Orchestra with Hans Richter-Haaser, pianist

Wednesday, October 31, 1979

I Solisti di Zagreb with James Galway, flutist

Thursday, January 17, 1980

Vienna Chamber Orchestra with Philippe Entremont, pianist

Saturday, March 9, 1980

Munich Chamber Orchestra, Hans Stadlmair, conductor

Saturday, March 22, 1980

Victor Borge

Brochure and tickets available at the box office in Mechanics Hall.

Artists

The Handel & Haydn Society

When the Handel & Haydn Society gave the American premiere of Bach's *St. Matthew Passion* on Good Friday of 1879, it was but one of a long series of significant events in the history of the oldest active performing organization in America. Founded in 1815 "for the purpose of improving the style of performing sacred music and introducing into general use the works of Handel and Haydn and other eminent composers," the Society held its first public concert on Christmas day of that year. Among the masterpieces that the Handel & Haydn Society has introduced to American audiences are the Verdi *Requiem* and Handel's *Messiah* and *Israel in Egypt*, and Boston first heard the Beethoven *Ninth Symphony* and Mendelssohn's *Elijah* at concerts of the Society.

Under the artistic direction of Thomas Dunn, H & H concerts have emphasized performance in accordance with the composers' intentions. The Society's recording of *Messiah* (available on Advent cassettes and Sine Qua Non records) has been widely acclaimed for its combination of scholarly authenticity and musical excitement. Activities of the Handel & Haydn Society include an annual subscription series in Boston's Symphony Hall, broadcast, recording, and publishing ventures, and community outreach programs.

Thomas Dunn

Of Thomas Dunn's work it has been said that it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's *B Minor Mass* with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart.

The teachers who contributed to the making of this unacademic purist ("...I should certainly hate to be in the opposite camp of the impurists") include Charles Courboin, Virgil Fox, E. Power Biggs, and Ernest White for organ; Gustav Leonhardt for harpsichord; Robert Shaw, G. Wallace Woodworth, and Ifor Jones in choral conducting; and Anton van der Horst in orchestral conducting.

Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, the Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.

Charles Bressler

A tenor is a loud creature with a barrel chest and an empty head, right? Not Charles Bressler, a musician who has a brain to go with his individual, plangent voice, and, to boot, a virtuoso's technique as well as exquisite sensibility. This is not our puff; rather, it summarizes—drastically—the verdict of critics and music-knowing listeners over the twenty or so years Mr. Bressler has been before the public. He first attracted wide attention for his performances in the medieval *Play of Daniel* with Noah Greenberg's New York Pro Musica (a role for which he would later win the Best Male Singer Award at the Theatre des Nations Festival in Paris). He has since been heard in American and European music centers and at festivals in, among other things, recitals of Schubert and Monteverdi, music theatre works of Purcell and Henze, oratorios by Handel, Haydn, and Schoenberg, concerto works of Liszt and Britten, the Berlioz *Requiem*, and a renowned specialty, the evangelist roles in both Bach Passions. Mr. Bressler is also on the faculty of the Mannes School of Music in New York City.

William Parker

If William Parker's German comes across as especially fine, his having majored in that language at Princeton no doubt has something to do with it. The Christ roles in the two Bach Passions have become a specialty of this young baritone, and he is making a considerable mark as he is steadily revealed as one of the most distinguished Lieder singers before the public today. This is repertory on which he has worked with Pierre Bernac; meanwhile he has pursued his operatic studies under the guidance of the legendary Rosa Ponselle. His stage parts have included the Count in *Le nozze di Figaro*, Marcello in *La Boheme*, Doctor Malatesta in *Don Pasquale*, and Wolfram in *Tannhäuser*. Earlier this season he scored an exceptional success as Troila in the first United States performance of Schubert's opera *Alfonso und Estrella*, given with Antal Dorati and the Detroit Symphony within the framework of an international Schubert Festival and Congress. This concert is Mr. Parker's debut in Boston.

Matthew Dooley

Matthew Dooley is a Boston-trained singer who has studied at the Longy School of Music, Emerson College, and Boston University. He made his professional debut with the Wolf Trap Company in *The Most Happy Fella*. His performance experience has encompassed traditional repertory like Count Almaviva in Mozart's *Figaro* as well as new works such as Werner Egk's *Engagement in San Domingo*, in whose American premiere he sang with the St. Paul Opera, *The Dog and the Sparrow* by Paul Earls, which he performed at the

MIT Center for Advanced Visual Studies, and Singer No. 7 in Conrad Susa's *Transformations* with Thomas Dunn and the Handel & Haydn Society. He has been soloist with, among others, the Minnesota Orchestra, the Rochester Philharmonic, and the Boston Pops, and also finds time to direct the Young Audiences Inc. Opera Group for New England.

Jeanie Ommerlé

Jeanie Ommerlé made her Boston debut last fall with the Handel & Haydn Society, though she had previously been soloist with the Boston Symphony in the Faure *Requiem* at the Worcester Festival. Responding to her performance as Monica in *The Medium* and Lucy in *The Telephone* at the Glimmerglass Opera Theater in Cooperstown, New York, the critic of *The New York Times* commented that her "perfectly focused soprano with [its] individual liquid beauty" and her "musical sensitivity" were such that she could even make Menotti sound good. *The Boston Globe*'s Richard Dyer, no pushover when it comes to sopranos, wrote of the same performance that she was "outstanding...beautiful as any movie star, she sang with wit, pellucid tone and vital musicianship." Jeanie Ommerlé is a graduate With Highest Distinction of the University of Kansas, where she studied with Kenneth Smith and David Holloway. Among her next assignments are a recording of *The Telephone* and a series of performances as Adele in the New Cleveland Opera Company's production of *Die Fledermaus*.

Eunice Alberts

Eunice Alberts is a familiar and beloved figure on Boston's stages and concert platforms. She made her operatic debut playing Suzuki to Callas's *Butterfly* and her first major orchestral engagement was with the Boston Symphony under Koussevitzky. She has been a soloist with that orchestra under each of its Music Directors since that time. She has worked with virtually all the major orchestras and opera companies in the United States. Her operatic roles cover an immense expressive and stylistic range, Erde and Waltraute in *Der Ring des Nibelungen*, Quickly in *Falstaff*, the Sick Woman in Schoenberg's *Moses und Aron*, Ratmir in Glinka's *Ruslan und Ludmila*, the bearded Baba in Stravinsky's *Rake's Progress*, Amneris in *Aida*, both Marina and the Nurse in *Boris Godunov*, and Countess Geschwitz in Alban Berg's *Lulu*, being but a modest sample. She has appeared many times with Thomas Dunn here and in New York, most recently in *Messiah* last season.

Grayson Hirst

A stylish and accomplished singing actor, Grayson Hirst made his New York and Boston debuts opposite Beverly Sills in *La Fille du Régiment* in a role Donizetti has filled with high C's as though there were no tomorrow. Tonight he sings the arias in the *St. Matthew Passion*, but he is as well an acclaimed Evangelist in this work. He has a large oratorio repertory, and his operatic activities have taken him to stages all over this country as well as into television studios for productions of Mozart's *Abduction from the Seraglio* and Haydn's *L'infedelta delusa*.

David Evitts

David Evitts is a familiar, always welcome, always esteemed figure on the Boston music scene, going back to his years of study at the New England Conservatory of Music. He has often been a soloist with the Handel & Haydn Society and the Boston Symphony Orchestra, as well as appearing with the Opera Company of Boston, Opera New England, and in recital. He was a Metropolitan Opera Auditions winner and has been soloist with the Buffalo Philharmonic, the Detroit Symphony, the Los Angeles Philharmonic, and the Israel Philharmonic. Nobly fervent in *Messiah*,

sleazy in *The Threepenny Opera*, an elegantly sly Figaro, suave in French songs, as warmly humorous in Mahler's *Rheinlegendchen* as he is heartbreaking in the military songs of the *Wunderhorn* cycle, confident and lucid in Stravinsky's *Requiem Canticles*, Evitts is a musician and singer of range and substance. His recordings include Stravinsky's *Oedipus Rex* with Leonard Bernstein and the Boston Symphony, and *Messiah* with Thomas Dunn and the Handel & Haydn Society.

Chorus

Soprano

Kerry Blum
Joyce Callender
Karen S. Camp
Patricia Chiappa
Martha Drost
Paula R. Elliott
Cynthia English
Betty Fife
Martha Fredrick
Kirsti Gamage
Vera Ryen Gregg
Rosalie Griesse
Linn Harrison
Lindsey V. Humes
Marianne Jensen
Bethany Z. Klein
Carol Kountz
Betty Landesman
Carolyn McShan
Rose Marie Morabito
Kay Nicholson
Monica Smith Parent
Brenda Robbins
Wendy G. Shermet
Robynn Spear
Kathleen Tucker
Frances Murray Wheeler
Susan Whittaker

Alto

Anne W. Adamson
Beth D. Allen
Elizabeth Boehme
Annette F. Burney
Mary F. Campbell
Rita W. Corey
Pamela Dellar
Laurie Dunn
Barbara Farmer
Pamela Jean Goody
Elizabeth S. Harris
Martha Hatch
Hilda Jenkinson
Laura Kalfayan
Pamela Kast
Christine Kodis
Helen M. Kukuk
Jean-Lee Kulinyi
Linda J. McIntosh
Stephanie Miele
Amy Weiner Nathans
Eleanor Osborne
Caroline Saltonstall
Marie Shamgochian
Mary Wendell
Phyllis S. Wilner

Tenor

Reed Boland
Daniel Brown
Rowland Chang
John F. Crocker
Robert William Etherington
George W. Harper
Paul Weston Harvey
William Edward Higgins
Richard L. Houston
John B. Howe
Edward B. Kellogg
Walter S. Norden
Francis Michael Palms, III
Thomas J. Robinson
Joseph Seale
Robert Seraphin
Christopher Thompson
Edgar Troncoso
Dean Waller
John Wiecking

Bass

Jay R. Alger
David R. Ames
Richard Bentley
Ronald Bredesen
Thomas Dauler
Richard W. Dennison
James Farmer
George E. Geyer
Peter Tinsley Gibson
William Gray
Thomas E. Hall
Alexander Larkin
Don Lee
Merrill Litepllo
John J. Martin
Russ Maurer
Kenneth S. Miedema
Stephen H. Owades
George O. Papanek
Dennis Pioppi
Kenneth Pristash
Robert Seeley
Daniel Whitman

Orchestra

Coro I

First Violin
Alan Grishman,
Concertmaster
Mowry Pearson
Joseph Conte
Shirley Boyle
Second Violin
Valerie Kuchment
Kay Knudsen
Harris Shiller
Ann Leathers
Viola
Endel Kalam
Ronald Carbone
Viola da Gamba
Fortunato Arico

Violoncello

Bruce Coppock
Corinne Flavin
Bass
Anthony Beadle
Flute
Elinor Preble
Nancy Jerome
Oboe, Oboe d'Amore, & English Horn
Raymond Toubman
Ira Deutsch
Bassoon
Lynn Gaubatz
Organ
Daniel Pinkham

Coro II

First Violin
Mary Hess,
Concertmaster
Mary O'Reilly
Nancy Meinhard
Elliott Markow
Second Violin
Diane Pettipaw
Sheila Vitale
Martha Edwards
Elsa Miller
Viola
Aaron Picht
Mary Ruth Ray

Violoncello

Joan Esch
Olivia Toubman
Bass
Justin Locke
Flute
Seta Der Hohannesian
Virginia Leguia
Oboe & English Horn
Frank Charnley
Margaret Pearson
Contrabassoon
Donald Bravo
Organ
Gary Wedow



Johann Sebastian Bach

Matthäus-Passion

Johann Sebastian Bach

Matthäus-Passion

Text

of the Passion of our Lord Jesus Christ According to Saint Matthew
poetry by Christian Friedrich Henrici (known as Picander), translated by Thomas Dunn
translations copyright © 1972, 1979 by the Handel & Haydn Society

PART I

Prologue

Die Töchter Zion und die Gläubigen

Aria

Z: Kommt, ihr Töchter, helft mir klagen,
Z: Sehet G: Wen? Z: den Bräutigam,
Z: Seht ihn G: Wie? Z: als wie ein Lamm!

Choral

O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Z: Sehet, G: Was? Z: seht die Geduld,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
Z: Seht G: Wohin? Z: auf unsre Schuld;
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Z: Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!
Erbarm dich unsrer, o Jesu!

[da capo]

The Daughter of Zion and the Faithful

Aria

Z: Come, ye daughters, join my weeping.
Z: Look! F: At whom? Z: The Bridegroom see.
Z: See him; F: How? Z: a Lamb is he.

Chorale

O Lamb of God, not guilty,
Upon the Cross thou art slaughtered;
Z: Look! F: At what? Z: His patience see.
Forever wast thou patient
E'en when thou wast despised.
Z: Look! F: On what? Z: Look on our guilt.
All sins for us thou barest,
Else were we in despair.
Z: See how he, through love and grace
Wood and Cross himself did bear.
Take pity on us, Jesu!

[da capo]

The Rulers' Conspiracy

Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern: „Ihr wisset, daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuzigt werde.“

Choral

Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas; und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber: „Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.“

Chorale

Beloved Jesu, what crime hast thou committed,
That such hard sentence hath been passed against thee?
What is the crime; what is the evil-doing
With which they charge thee?

§ Then assembled together the chief priests, and the scribes, and the elders of the people, unto the palace of the high priest, who was called Caiaphas, and consulted that they might take Jesus by subtily, and kill him. But they said, Not on the feast day, lest there be an uproar among the people.

Jesus' Anointing for Death

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser, und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen: „Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.“ Da das Jesus merkte, sprach er zu ihnen: „Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habt allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.“

Recitativo

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

Recitative

Beloved Saviour, thou,
When thy disciples foolish argue
Against this woman's gift
Of ointment to prepare
Thy body to be buried,
Do grant me leave meanwhile on thee
My overflowing flood of weeping
To pour, as ointment for anointing.

Aria
Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären. [da capo]

Aria
Penitence
Tears my sinning heart in two.
Let the teardrops of my weeping
Soothing spices ever be,
Beloved Jesu, offered thee. [da capo]

The Covenant of Betrayal

Da ging hin der Zwölfen einer mit Namen Judas Ischarioth zu den Hohenpriestern und sprach: „Was wollt ihr mir geben? Ich will euch verraten.“ Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

Aria
Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen.
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.
Blute nur, du liebes Herz.

§ Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said unto them, What will ye give me, and I will deliver him unto you? And they covenanted with him for thirty pieces of silver. And from that time he sought opportunity to betray him.

Aria
Suffer this, beloved heart!
Ah, a child, whom thou hast cherished
And ever at thy breast hath nurtured,
Threatens murder to his guardian,
Like a deadly snake becoming.
Suffer this, beloved heart!

The Eating of the Passover

Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm: „Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?“ Er sprach: „Gehet hin in die Stadt zu einem und sprechet zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.“ Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm.

Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er: „Wahrlich, ich sage euch: Einer unter euch wird mich verraten.“ Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm: „Herr, bin ichs?“

Choral
**Ich bins, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine SeeL.**

§ Now the first day of the feast of unleavened bread the disciples came to Jesus, saying unto him, Where wilt thou that we prepare for thee to eat the passover? And he said, Go into the city to such a man, and say unto him, The Master saith, My time is at hand; I will keep the passover at thy house with my disciples. And the disciples did as Jesus appointed them; and they made ready the passover.

§ Now when the even was come, he sat down with the twelve. And as they did eat, he said, Verily I say unto you, that one of you shall betray me. And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?

Chorale
**It is I who should do penance,
And hand and foot be bound
Repentantly in Hell.
The whipping and the scourging,
And all that thou hast borne
Are punishments my soul hath earned.**

And he answered and said, He that dippeth his hand with me in the dish, the same shall betray me. The Son of man goeth as it is written of him: but woe unto that man by whom the Son of man is betrayed! it had been good for that man if he had not been born. Then Judas, which betrayed him, answered and said, Master, is it I? He said unto him, Thou hast said.

The Institution of the Blessed Sacrament

Da sie aber aßen, nahm Jesus das Brot, dankete und brachs und gabs den Jüngern und sprach: „Nehmet, esset, das ist mein Leib.“ Und er nahm den Kelch und dankete, gab ihnen den und sprach: „Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden.

Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, das ichs neu trinken werde mit euch in meines Vaters Reich.“

Recitative
**Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.**

§ And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom.

Recitative
**Although my heart now swims in tears
That Jesus must from me depart,
Yet doth his testament make me rejoice;
His flesh and blood, O priceless gifts,
Into my hands he here bequeathes.
As he, when in this world amidst his own,
No evil did intend,
Still loves he them unto the end.**

Aria
**Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei so sollst du mir allein
Mehr als Welt und Himmel sein.** [da capo]

Aria
**I would offer thee my heart;
Fill it, my Salvation.
I would lose myself in thee;
If to thee the world seems small,
Thou thyself alone to me
Art more than earth or heaven.** [da capo]

The Prophecy of Denial

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen: „In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.“

Choral

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabett
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelsslust.

Petrus aber antwortete und sprach zu ihm: „Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.“ Jesus sprach zu ihm: „Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.“ Petrus sprach zu ihm: „Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.“ Desgleichen sagten auch alle Jünger.

Choral

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herz bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Als dann will ich dich fassen
In meinen Arm und Schoß.

§ And when they had sung an hymn, they went out into the mount of Olives. Then saith Jesus unto them, All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.

Chorale

Thou know'st me, O my guardian;
My shepherd, keep thou me.
By thee, source of all goodness,
Such good things have been given.
Thy mouth hath oft refreshed me
With milk, unleavened bread;
Thy spirit ever gave me
The many joys of Heaven.

Peter answered and said unto him, Though all men shall be offended because of thee, yet will I never be offended. Jesus said unto him, Verily I say unto thee, That this night, before the cock crow, thou shalt deny me thrice. Peter said unto him, Though I should die with thee, yet will I not deny thee. Likewise also said all the disciples.

Chorale

I would stay here beside thee;
O cast me not away.
From thee I will not turn me,
E'en when thy heart will break.
When thy heart fades in pallor
At death's last firm embrace,
Then would I clasp thee to me,
With arms and heart embrace.

Christ's Agony in the Garden

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern: „Setzet euch hie, bis daß ich dort hingehe und bete.“ Und nahm zu sich Petrum und die zween Söhne Zebedäi und fängt an zu trauern und zu zagen. Da sprach Jesus zu ihnen: „Meine Seele ist betrübt bis an den Tod bleibet hie und wachet mit mir.“

Zion und die Gläubigen

Z: O Schmerz!

Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!
Chor der Gläubigen
G: Was ist die Ursach aller solcher Plagen?
Z: Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.
G: Ach! meine Sünden haben dich geschlagen;
Z: Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.
G: Ich, ach Herr Jesu, habe dies verschuldet,
Was du erduldet.
Z: Ach könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

Aria à Duetto

Z: Ich will bei meinem Jesu wachen,
G: So schlafen unsre Sünden ein,
Z: Meinen Tod
Büßt seine Seelennot;
Sein Trauern machet mich voll Freuden.
G: Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein. [da capo]

Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach: „Mein Vater, ists möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst.“

§ Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go and pray yonder. And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith he unto them, My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me.

Zion and the Faithful

Z: O pain!

Here trembles his sore-troubled heart;
It sinks away! how pale his countenance!
Chorus of the Faithful
F: What is the reason for such awful torment?
Z: The Judge now leads him to be judged;
There is no comfort nor helper there.
F: Alas, my sins are those which have thee smitten.
Z: He suffers all Hell's bitter torments,
And is as strangers' ransom counted.
F: I, O Lord Jesu, I alone am guilty
Of what you suffer.
Z: O might my love for thee, my Lord,
But ease thy fear and trembling,
And lessen them to help thee bear them,
How gladly would I stay!

Aria à Duetto

Z: I would keep watch with Jesus,
F: And so our sins fall fast asleep.
Z: For my death
His pain of soul atones.
His sorrow makes joy full for me.
F: Therefore his righteous suffering must
Be bitter for us, but still sweet. [da capo]

And he went a little farther, and fell on his face, and prayed, saying, O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt.

Recitativo

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er mich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

Aria

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet. [da capo]

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen: „Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, daß ihr nicht in Anfechtung falle! Der Geist ist willig, aber das Fleisch ist schwach.“ Zum andernmal ging er hin, betete und sprach: „Mein Vater, ist's nicht möglich daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.“

Choral

Was mein Gott will, das gscheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' er ist bereit,
Die an ihn gläub'en feste.
Er hilft aus Not,
Der fromme Gott,
Und züchtigt mit Maßen.
Wer Gott vertraut,
Fest auf ihn baut,
Den will er nicht verlassen.

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte.

Da kam er zu seinen Jüngern und sprach zu ihnen: „Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird.

Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.“

Recitative

The Saviour, falling down before his Father,
Thereby hath lifted me and others,
Having fallen,
Back up to God's good grace again.
He is prepared
To drink the cup of bitterness of dying,
In which the sins throughout the world
Have all been poured, and stink of evil.
So to the loving Lord it falls.

Aria

Gladly would I be accepting
Cross and cup with joy receiving,
Drinking as my Saviour drinks.
For his mouth,
Which with milk and honey floweth,
All the dregs
And the bitter taste of pain,
By his drinking first, hath sweetened. [da capo]

And he cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak. He went away again the second time, and prayed, saying, O my Father, if this cup may not pass away from me, except I drink it, thy will be done.

Chorale

What my God wills will ever be;
His will is best forever.
To help them who believe on him
He is forever ready.
He helps in need,
The righteous God,
And chastiseth in mercy.
Who trusts in God
And builds on him
Will never be forsaken.

And he came and found them asleep again: for their eyes were heavy. And he left them, and went away again, and prayed the third time, saying the same words. Then cometh he to his disciples, and saith unto them, Sleep on now, and take your rest: behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners. Rise, let us be going: behold, he is at hand that doth betray me.

The Betrayal and Arrest

Und als er noch redete, siehe, da kam Judas, der Zwölften einer, und mit ihm eine große Schar mit Schwerten und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: „Welchen ich küssen werde, der ists, den greifet!“ Und alsbald trat er zu Jesu und sprach: „Gegrüßet seist du, Rabbi!“ und küsste ihn. Jesus aber sprach zu ihm: „Mein Freund, warum bist du kommen?“ Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

Aria à 1

Zion und die Gläubigen
Z: So ist mein Jesus nun gefangen.
G: Laßt ihn, haltet, bindet nicht!
Z: Mond und Licht
ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
G: Laßt ihn, haltet, bindet nicht!
Z: Sie führen ihn, er ist gebunden.

à 2

Sind Blitz, sind Donner
in Wolken verschwunden?
Eröffne den feurigen Abgrund,
o Hölle,
Zertrümme, verderbe,
verschlange, zerschelle
Mit plötzlicher Wut
Den falschen Verräter,
das mördrische Blut!

Aria à 1

Zion and the Faithful
Z: See how my Jesus hath been taken,
F: Leave him! Stop! bind him not!
Z: Moon and light
For the shame have hid their faces,
Since my Jesus hath been taken.
F: Leave him! Stop! bind him not!
Z: They lead him out; they have bound him.

à 2

The lightning and thunder
in dark clouds have vanished!
Let Hell's fiery yawning abyss
wide be opened!
And swallow him up,
twist and dash him to pieces
In frenzy most swift,
That untrue betrayer,
that murderous blood.

Und siehe, einer aus denen, die mit Jesu waren,
reckete die Hand aus, und schlug
des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach

Jesus zu ihm: „Stecke dein Schwert an seinen Ort; denn
wer das Schwert nimmt, der soll durchs Schwert umkommen.

Oder meinest du, daß ich nicht könnte meinen Vater bitten,
daß er mir zuschickte mehr denn zwölf Legion Engel?

Wie würde aber die Schrift erfüllt? Es muß also gehen.“

Zu der Stund sprach Jesus zu den Scharen: „Ihr seid
ausgegangen, als zu einem Mörder, mit Schwerten
und mit Stangen, mich zu fahen; bin ich doch täglich
bei euch gesessen und habe gelehret im Tempel, und ihr
habt mich nicht gegriffen. Aber das ist alles geschehen,
daß erfüllt würden die Schriften der Propheten.“

Da verließen ihn alle Jünger und flohen.

And, behold, one of them which were with Jesus
stretched out his hand, and drew his sword, and struck
a servant of the high priest's and smote off his ear. Then said
Jesus unto him, Put up again thy sword into his place: for
all they that take the sword shall perish with the sword.
Thinkest thou that I cannot now pray to my Father,
and he shall even now give me more than twelve legions of angels?
But how then shall the scriptures be fulfilled, that thus it must be?
In that same hour said Jesus to the multitudes, Are ye
come out as against a thief with swords
and staves for to take me? I sat daily
with you teaching in the temple, and ye
laid no hold on me. But all this was done,
that the scriptures of the prophets might be fulfilled.
Then all the disciples forsook him, and fled.

Epilogue

Choral

O Mensch, bewein dein Sünde groß,
Darum Christus seins Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

Chorale

O man, bewail thy grievous sin,
For which Christ from his Father's throne
On earth was manifested,
And of a virgin, full of grace,
For all mankind he here was born
To be the mediator.
The dead he gave back life again
And sickness from men laid aside,
Until the time did warrant
That he be offered up for us,
And bear our sins' most heavy weight,
So long the Cross enduring.

INTERMISSION

PART II

Prologue

Aria

Die Gläubigen, und Zion

Z: Ach, nun ist mein Jesus hin!

G: Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?

Z: Ist es möglich, kann ich schauen?

G: Wo hat sich dein Freund hingewandt?

Z: Ach! mein Lamm in Tigerklauen,

Ach! wo ist mein Jesus hin?

G: So wollen wir mit dir ihn suchen.

Z: Ach! was soll ich der Seele sagen,

Wenn sie mich wird ängstlich fragen?

Ach! wo ist mein Jesus hin?

Aria

The Faithful, and Zion

Z: Now is my Jesus gone!

F: Where hath thy beloved departed,
O thou fairest amongst all women?

Z: Is it possible? can I bear it?

F: Whither hath thy friend gone astray?

Z: Ah, my lamb in tiger's claws!

Ah, where is my Jesus gone?

F: For we would go with thee to seek him.

Z: What can I say to my spirit

If it anxiously be asking,

Ah, where is my Jesus gone?

The Trial Before Caiaphas

Die aber Jesum gegriffen hatten, führten ihn zu
dem Hohenpriester Kaiphas, dahin die Schriftgelehrten
und Ältesten sich versammlet hatten. Petrus aber folgte ihm
nach von ferne bis in den Palast des Hohenpriesters
und ging hinein und setzte sich bei die Knechte, auf daß er sähe,
wo es hinaus wollte. Die Hohenpriester aber und Ältesten
und der ganze Rat suchten falsche Zeugnis wider Jesum,
auf daß sie ihn töten, und funden keines.

§ And they that had laid hold on Jesus led him away to
Caiaphas the high priest, where the scribes
and the elders were assembled. But Peter followed him
afar off unto the high priest's palace,
and went in, and sat with the servants,
to see the end. Now the chief priests, and elders,
and all the council, sought false witness against Jesus,
to put him to death; but found none:

Choral

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem Gdicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr
In dieser Gfahr,
Bhüt mich für falschen Tücken!

Chorale

The world has judged me treach'rously
With false reports and lying words,
With nets and secret snares.
Lord, keep me safe,
From danger free;
From all false malice shield me.

Und wiewohl viel falsche Zeugen herzutragen, funden sie doch
keins. Zuletzt traten herzu zweien falsche Zeugen und sprachen:

„Er hat gesagt: Ich kann den Tempel Gottes abbrechen
und in dreien Tagen denselben bauen.“ Und der Hohepriester
stand auf und sprach zu ihm: „Antwortest du nichts zu dem,
das diese wider dich zeugen?“

Aber Jesus schwieg stille.

Yea, though many false witnesses came, yet found they
none. At the last came two false witnesses, and said,
this fellow said, I am able to destroy the temple of God,
and to build it in three days. And the high priest
arose, and said unto him, Answerest thou nothing?
what is it which these witness against thee?
But Jesus held his peace.

Recitativo
Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

Aria
Geduld, Geduld!
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen. [da capo]

Und der Hohepriester antwortete und sprach zu ihm:
„Ich beschwöre dich bei dem lebendigen Gott, daß
du uns sagst, ob du seiest Christus, der Sohn Gottes?“
Jesus sprach zu ihm: „Du sagests. Doch sage ich euch:
Von nun an wirds geschehen, daß ihr sehen werdet
des Menschen Sohn sitzen zur Rechten der Kraft
und kommen in den Wolken des Himmels.“
Da zerriß der Hohepriester seine Kleider und sprach:
„Er hat Gott gelästert; was dürfen wir weiter
Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört.
Was dünket euch?“ Sie antworteten und sprachen:
„Er ist des Todes schuldig!“ Da speieten sie aus in sein Angesicht
und schlügen ihn mit Fäusten. Etliche aber schlügen ihn
ins Angesicht und sprachen: „Weissage uns,
Christe, wer ists, der dich schlug?“

Choral
**Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder;
Von Missetaten weißt du nicht.**

Recitative
He holds his peace:
To all false lies is silent,
That he thereby may show us
How he in mercy bends his will:
For us in sorrow it inclines.
So may we when in like distress
Be ever like to him,
In persecution still be silent.

Aria
Forbear!
E'en if lying tongues should prick me.
If I suffer through no fault
Ridicule,
Aye, then may my loving God
For my innocence avenge me. [da capo]

And the high priest answered and said unto him,
I adjure thee by the living God, that
thou tell us whether thou be the Christ, the Son of God.
Jesus saith unto him, Thou hast said: nevertheless I say unto you,
Hereafter shall ye see
the Son of man sitting on the right hand of power,
and coming in the clouds of heaven.
Then the high priest rent his clothes, saying,
He hath spoken blasphemy; what further need have we of
witnesses? behold, now ye have heard his blasphemy.
What think ye? They answered and said,
He is guilty of death. Then did they spit in his face,
and buffeted him; and others smote him
with the palms of their hands, saying, Prophesy unto us,
thou Christ, Who is he that smote thee?

Chorale
**Who was it, Lord, that struck thee,
And with such torments taunted,
So foully judging thee?
Thou never wert a sinner
Like us and like our children;
Of evil-doing know'st thou naught.**

Peter's Denial

Petrus aber saß draußen im Palast;
und es trat zu ihm eine Magd, und sprach:
„Und du warest auch mit dem Jesu aus Galiläa.“
Er leugnete aber vor ihnen allen und sprach: „Ich weiß nicht,
was du sagst.“ Als er aber zur Tür hinausging,
sahe ihn eine andere und sprach zu denen, die da waren:
„Dieser war auch mit dem Jesu von Nazareth.“
Und er leugnete abermals und schwur dazu:
„Ich kenne des Menschen nicht.“ Und über eine kleine Weile
traten hinzu, die da standen, und sprachen zu Petro:
„Wahrlich, du bist auch einer von denen; denn deine Sprache
verrät dich.“ Da hub er an, sich zu verfluchen
und zu schwören: „Ich kenne des Menschen nicht.“
Und alsbald krähete der Hahn. Da dachte Petrus an
die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähnen wird,
wirst du mich dreimal verleugnen. Und ging heraus
und weinte bitterlich.

Aria
**Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schau hier,
Herz und Auge weint vor dir
Bitterlich.
Erbarme dich,
Mein Gott, um meiner Zähren willen.**

Choral
**Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld;
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets in mir befindet.**

§ Now Peter sat without in the palace:
and a damsel came unto him, saying,
Thou also wast with Jesus of Galilee.
But he denied before them all, saying, I know not
what thou sayest. And when he was gone out into the porch,
another maid saw him, and said unto them that were there,
This fellow was also with Jesus of Nazareth.
And again he denied with an oath,
I do not know the man. And after a while
came unto him they that stood by, and said to Peter,
Surely thou also art one of them; for thy speech
betrayeth thee. Then began he to curse
and to swear, saying, I know not the man.
And immediately the cock crew. And Peter remembered
the word of Jesus, which said unto him, Before the cock crow,
thou shalt deny me thrice. And he went out,
and wept bitterly.

Aria
**Have pity, Lord,
My God, have pity on my crying.
Look on me,
Heart and eyes now weep for thee
Bitterly.
Have pity, Lord,
My God, have pity on my crying.**

Chorale
**If from thee I oft have fallen,
Place me back with thee again;
For thy son hath reconciled us
Through the agony of death.
I cannot deny my guilt,
But thy mercy and thy grace
Are far greater than the sinning
Which I find so much within me.**

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten.
Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato.

§ When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put him to death: and when they had bound him, they led him away, and delivered him to Pontius Pilate the governor.

Judas's Repentance and Suicide

Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereue es ihn, und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach: „Ich habe übel getan, daß ich unschuldig Blut verraten habe.“ Sie sprachen „Was gehet uns das an? Da siehe du zu!“ Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängte sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: „Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.“

Aria

Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder,
Gebt mir meinen Jesum wieder!

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfülltet, das gesagt ist durch den Propheten Jeremias, da er spricht: „Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat.“

§ Then Judas, which had betrayed him, when he saw that he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that. And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces, and said, It is not lawful for to put them into the treasury, because it is the price of blood.

Aria

Give my Jesus back again.
See the price of murder done
Thrown by a forsaken son
At their feet in horror.
Give my Jesus back again.

And they took counsel, and bought with them the potter's field, to bury strangers in. Wherefore that field was called, The field of blood, unto this day. Then was fulfilled that which was spoken by Jeremy the prophet, saying, And they took the thirty pieces of silver, the price of him that was valued, whom they of the children of Israel did value; and gave them for the potter's field, as the Lord appointed me.

The Trial Before Pilate

Jesus aber stand vor dem Landpfleger; und der Landpfleger fragte ihn und sprach: „Bist du der Jüden König?“ Jesus aber sprach zu ihm: „Du sagest.“ Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts.

Da sprach Pilatus zu ihm: „Hörest du nicht, wie hart sie dich verklagen?“ Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

Choral

Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versammlet waren, sprach Pilatus zu ihnen: „Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus?“ Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten.

§ And Jesus stood before the governor: and the governor asked him, saying, Art thou the King of the Jews? And Jesus said unto him, Thou sayest. And when he was accused of the chief priests and elders, he answered nothing. Then said Pilate unto him, Hearkest thou not how many things they witness against thee? And he answered him to never a word; insomuch that the governor marvelled greatly.

Chorale

Commit thy path and footsteps,
And all that grieves thy heart,
To him, the faithful ruler,
Who steers the heavens' course.
He gives the clouds their orbit,
The wind and air their track,
And he will set a pathway,
That thy foot go aright.

§ Now at that feast the governor was wont to release unto the people a prisoner, whom they would. And they had then a notable prisoner, called Barabbas. Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ? For he knew that for envy they had delivered him.

Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen: „Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!“ Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten und Jesumumbrächten.

Da antwortete nun der Landpfleger und sprach zu ihnen:

„Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?“ Sie sprachen: „Barrabam!“

Pilatus sprach zu ihnen: „Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?“

Sie sprachen alle: „Laß ihn kreuzigen!“

Choral

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.

Der Landpfleger sagte: „Was hat er denn Übels getan?“

Recitativo

Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht' er gehend,
Er sagt' uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgericht,
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

Aria

Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts,
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe. [da capo]

Sie schrieen aber noch mehr und sprachen: „Laß ihn kreuzigen!“

Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach: „Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.“ Da antwortete das ganze Volk und sprach: „Sein Blut komme über uns und unsre Kinder.“

Da gab er ihnen Barrabam los:
aber Jesum ließ er geißeln und überantwortete ihn,
daß er gekreuzigt würde.

Recitativo

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweichet euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! Ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

Aria

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein! [da capo]

§ When he was set down on the judgment-seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus.

The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified.

Chorale

How to be pondered is this wondrous sentence!
The shepherd, faithful to his sheep, must suffer;
The price of guilt the righteous Lord and Master
Pays for his servant.

And the governor said, Why, what evil hath he done?

Recitative

He hath done good things for us all,
A blind man he gave back his sight,
A lame man made he walk,
He told us of his Father's Word,
He drove the Devil out,
Those troubled hath he comforted,
He took upon himself our sins;
Nothing else hath Jesus ever done.

Aria

Of Love,
Of love my Saviour now would die!
Of other sins he knoweth naught,
But that everlasting ruin,
And the sentence of the judge
Not remain upon my soul. [da capo]

But they cried out the more, saying, Let him be crucified.

§ When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. Then answered all the people, and said, His blood be on us and on our children.

§ Then released he Barabbas unto them: and when he had scourged Jesus, he delivered him to be crucified.

Recitative

Have pity, God!
Here stands the Saviour bound and bleeding.
O stop the blows, the wounds, the scourging!
O hangmen, ye must stop!
Do ye not melt
In pain of soul,
At seeing all such wretchedness?
But no, ye must have hearts
Much like the scaffold is itself,
Or even harder still.
Have pity. Ye must stop!

Aria

If the teardrops on my cheeks
Naught avail,
Then involve my heart as well.
But so let it in the flood,
When thy wounds are gently bleeding,
Be the sacrificial cup. [da capo]

The Mocking

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich
in das Richthaus und sammelten über ihn
die ganze Schar und zogen ihn aus,
und legten ihm einen Purpurmantel an und flochten
eine dornene Krone und setzten sie auf sein Haupt
und ein Rohr in seine rechte Hand und beugeten die Knie
vor ihm, und spotteten ihn und sprachen: „Gegrüßet seist du,
Jüdenkönig!“ Und speieten ihn an und nahmen das Rohr
und schlugen damit sein Haupt.

Choral

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön geziert
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit,
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht?

Und da sie ihn verspottet hatten,
zogen sie ihm den Mantel aus
und zogen ihm seine Kleider an und führten ihn hin,
daß sie ihn kreuzigten. Und indem sie hinausgingen,
fanden sie einen Menschen von Kyrene mit Namen Simon;
den zwangen sie, daß er ihm sein Kreuz trug.

Recitative

Ja freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

Aria

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen. [da capo]

Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers. And they stripped him, and put on him a scarlet robe. And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand: and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews! And they spit upon him, and took the reed, and smote him on the head.

Chorale

O head, now scourged and bleeding,
So full of pain and scorn!
O head, now mocked and circled
With such a crown of thorns!
O head, adorned in beauty,
With honor once esteemed,
Now so grossly insulted:
Let me salute thee here!

Thou countenance so noble,
From whom once shrank in fear
The world's loftiest masters,
How art thou spat upon.
How pale thou art now growing,
Who hath thine eyes' fair light,
A light unlike all others,
So shamefully put out?

And after that they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him. And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear his cross.

Recitative

Yea, surely will the flesh and blood in us
Upon the cross be quelled:
The more for our souls' good,
The bitt'rer it will be.

Aria

Come, sweet cross, I would be saying,
My Jesu, always give it me.
And if my suffering is too hard,
Then help me by myself to bear it. [da capo]

The Crucifixion

Und da sie an die Stätte kamen mit Namen Golgotha,
das ist verdeutschet Schädelstatt, gaben sie ihm
Essig zu trinken mit Gallen vermischtet;
und da ers schmeckete, wollte ers nicht trinken.
Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider
und w提醒en das Los darum, auf daß erfüllt würde,
das gesagt ist durch den Propheten: „Sie haben meine Kleider
unter sich geteilet, und über mein Gewand
haben sie das Los geworfen.“ Und sie saßen allda
und hüteten sein. Und oben zu seinen Häupten hefteten sie
die Ursach seines Todes beschrieben, nämlich:
DIES IST JESUS, DER JÜDEN KÖNIG.
Und da wurden zween Mörder mit ihm gekreuziget,
einer zur Rechten und einer zur Linken.

Die aber vorübergingen, lästerten ihn und schüttelten ihre
Köpfe und sprachen: „Der du den Tempel Gottes zerbrichst
und bauest ihn in dreien Tagen, hilf dir selber!
Bist du Gottes Sohn, so steig herab vom Kreuz!“
Desgleichen auch die Hohenpriester spotteten sein samt
den Schriftgelehrten und Ältesten und sprachen:
„Andern hat er geholfen und kann ihm selber nicht helfen.
Ist er der König Israel, so steige er nun vom Kreuz,
so wollen wir ihm glauben. Er hat Gott vertrauet,
der erlöse ihn nun, lüstets ihn; denn er hat gesagt:
Ich bin Gottes Sohn.“ Desgleichen schmäheten ihn auch
die Mörder, die mit ihm gekreuziget waren.

§ And when they were come unto a place called Golgotha, that is to say, a place of a skull, they gave him vinegar to drink mingled with gall: and when he had tasted thereof, he would not drink. And they crucified him, and parted his garments, casting lots: that it might be fulfilled which was spoken by the prophet, They parted my garments among them, and upon my vesture did they cast lots. And sitting down they watched him there; and set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS.

Then were there two thieves crucified with him, one on the right hand, and another on the left.

§ And they that passed by reviled him, wagging their heads, and saying, Thou that destroyest the temple, and buildest it in three days, save thyself. If thou be the Son of God, come down from the cross. Likewise also the chief priests mocking him, with the scribes and elders, said, He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him. He trusted in God; let him deliver him now, if he will have him: for he said, I am the Son of God. The thieves also, which were crucified with him, cast the same in his teeth.

Zion

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit
 muß schimpflich hier verderben,
 Der Segen und das Heil der Welt
 Wird als ein Fluch ans Kreuz gestellt.
 Der Schöpfer Himmels und der Erden
 Soll Erd und Luft entzogen werden.
 Die Unschuld muß hier schuldig sterben,
 Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

Aria à Duetto

Zion und die Gläubigen

Z: **Sehet, Jesus hat die Hand,**
 Uns zu fassen, ausgespannt,
 Z: **Kommt! G: Wohin?** Z: in Jesu Armen
 Sucht Erlösung, nehmst Erbarmen,
 Z: **Suchet! G: Wo?** Z: in Jesu Armen.
 Lebet, sterbet, ruhet hier,
 Ihr verlaßnen Küchlein ihr,
 Z: Bleibet G: Wo? Z: in Jesu Armen.

Zion

Ah, Golgotha! accursed Golgotha!
The Lord of righteousness
 must come to grief insulted;
 The Grace and blessing of the world
 Will to the cross a curse be nailed.
 The maker of the earth and heaven
 Will have that earth and air denied.
 The guiltless here is guilty dying,
 It moves me to my very soul,
Ah, Golgotha! accursed Golgotha!

Aria à Duetto

Zion and the Faithful

Z: **Look ye, Jesus hath his hand**
 Reaching out to clasp us fast.
 Z: **Come. F: Come where?** Z: In Jesus' bosom
 Seek redemption, take forgiveness.
 Z: **Seek ye! F: Where?** Z: In Jesus' bosom.
 Live there, die there, rest ye there,
 Ye forsaken little flock.
 Z: **Stay there! F: Where?** Z: In Jesus' bosom.

The Final Agony

Und von der sechsten Stunde an war eine Finsternis
 über das ganze Land bis zu der neunten Stunde. Und um
 die neunte Stunde schrie Jesus laut und sprach:

„Eli, Eli, lama, lama, asabthani?“ Das ist:

Mein Gott, mein Gott, warum hast du mich verlassen?

Etliche aber, die da stunden, da sie das höreten,
 sprachen sie: „Der rufet dem Elias!“

Und bald lief einer unter ihnen, nahm einen Schwamm
 und füllete ihn mit Essig und steckete ihn auf ein Rohr
 und tränkte ihn. Die andern aber sprachen:
 „Halt! laß sehen, ob Elias komme und ihm helfe?“
 Aber Jesus schrie abermal laut,
 und verschied.

Choral

Wenn ich einmal soll scheiden,
 So scheide nicht von mir,
 Wenn ich den Tod soll leiden,
 So tritt du denn herfür!
 Wenn mir am allerbängsten
 Wird um das Herze sein,
 So reiß mich aus den Ängsten
 Kraft deiner Angst und Pein!

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück
 von oben bis unten. Und die Erde erbebete,
 und die Felsen zerrissen, und die Gräber taten sich auf,
 und stunden auf viel Leiber der Heiligen, die da schliefen,
 und gingen aus den Gräbern nach seiner Auferstehung
 und kamen in die heilige Stadt und erschienen vielen.

Aber der Hauptmann und die bei ihm waren
 und bewahrten Jesum, da sie sahen das Erdbeben und was
 da geschah, erschraken sie sehr und sprachen:
 „Wahrlich, dieser ist Gottes Sohn gewesen.“

Und es waren viel Weiber da, die von ferne zusahen,
 die da waren nachgefolget aus Galiläa und hatten ihm gedienet,
 unter welchen war Maria Magdalena, und Maria, die Mutter
 Jacobi und Joses, und die Mutter der Kinder Zebedäi.

§ Now from the sixth hour there was darkness
 over all the land unto the ninth hour. And about
 the ninth hour Jesus cried with a loud voice, saying,
Eli, Eli, lama sabachthani? that is to say,
 My God, my God, why hast thou forsaken me?
 Some of them that stood there, when they heard that,
 said, This man calleth for Elias.
 And straightway one of them ran, and took a sponge,
 and filled it with vinegar, and put it on a reed,
 and gave him to drink. The rest said,
 Let be, let us see whether Elias will come to save him.
 Jesus, when he had cried again with a loud voice,
 yielded up the ghost.

Chorale

When I at last must perish,
 Do not depart from me!
 And when I death must suffer,
 So take me up to thee!
 When to its final anguish
 My heart is drawing near,
 Then wrest me from that anguish
 By virtue of thy pain!

And, behold, the veil of the temple was rent in twain
 from the top to the bottom; and the earth did quake,
 and the rocks rent; and the graves were opened;
 and many bodies of the saints which slept arose,
 and came out of the graves after his resurrection,
 and went into the holy city, and appeared unto many.
 Now when the centurion, and they that were with him,
 watching Jesus, saw the earthquake, and those things
 that were done, they feared greatly, saying,
 Truly this was the Son of God.

§ And many women were there beholding afar off,
 which followed Jesus from Galilee, ministering unto him:
 among which was Mary Magdalene, and Mary the mother
 of James and Joses, and the mother of Zebedee's children.

The Burial

Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

Recitativo

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und Trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluß ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kommt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlich Angedenken!

Aria

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein! [da capo]

§ When the even was come, there came a rich man of Arimathaea, named Joseph, who also himself was Jesus' disciple: he went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.

Recitative

At evening, when the air was cool,
Was Adam's fall made manifest.
At evening too the Saviour was bow'd down;
At evening came the dove again,
And homeward bore an olive leaf.
O lovely time! O evening hour!
The peaceful end hath now been made with God,
For Jesus hath fulfilled his cross.
His body comes to rest.
Ah, dearest soul, I would pray,
Go, let dead Jesus thus for thee be offered,
A healing gift, so priceless a remembrance.

Aria

Make thee clean, my heart, from sin,
For there Jesus I would bury,
That he may henceforth in me,
More and more,
His most sweet repose be taking:
World, depart, let Jesus in! [da capo]

The Entombment

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzte einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab.

§ And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.

The Securing of the Tomb

Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen: „Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste!“ Pilatus sprach zu ihnen: „Da habt ihr die Hüter; gehet hin und verwahret, wie ihrs wisset!“ Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

§ Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying, Sir, we remember that that deceiver said, while he was yet alive, After three days I will rise again. Command therefore that the sepulchre be made sure until the third day, lest his disciples come by night, and steal him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first. Pilate said unto them, Ye have a watch: go your way, make it as sure as ye can. So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

Epilogue

Zion und die Gläubigen

Z: Nun ist der Herr zur Ruh gebracht.
G: Mein Jesu, gute Nacht!
Z: Die Müh ist aus,
Die unsre Sünden ihm gemacht.
G: Mein Jesu, gute Nacht!
Z: O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!
G: Mein Jesu, gute Nacht!
Z: Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht!
G: Mein Jesu, gute Nacht!

Aria Tutti

Chorus

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die Augen ein.

[da capo]

Zion and the Faithful

Z: Now hath the Lord been laid to rest,
F: My Jesus bid good night!
Z: Fatigue is gone,
Which for our sins he long had borne,
F: My Jesus bid good night!
Z: O holy limbs, most blessed,
See how remorsefully I do repent me,
That through my fall to such need thou wast brought.
F: My Jesus bid good night!
Z: To thee, while life
Shall last, I give a thousand thanks,
That thou didst count my soul's salvation dear.
F: My Jesus bid good night!

Aria Tutti

Chorus

Here we sit down in tears and weeping,
And call to thee now in the grave:
Rest thou gently, gently rest!
Rest, exhausted, broken body!
May thy tomb-stone and thy grave
Be for our sore-troubled conscience
A most comfortable cushion,
And our souls' firm resting place.
High esteem'd, close thine eyes and rest in sleep.

[da capo]

The Origin and Revival of the Saint Matthew Passion

Tonight's performance of the *St. Matthew Passion* (BWV 244) by Johann Sebastian Bach commemorates simultaneously several anniversaries. A hundred years ago, on Good Friday, April 11, 1879, the Handel and Haydn Society presented the Passion in its entirety for the first time in the United States. The musical difficulties of the work and the enormous demands it made on an audience's attention combined to make this no slight undertaking for the Society, which had performed selections from the Passion as far back as 1871. Contemporary canons of popular taste regarded all Bach's music as a severe challenge to comprehension. The year chosen for a final assault on all of the work's complexities (1879) coincided with the fiftieth anniversary of Felix Mendelssohn's performance of the Passion with the Berlin Singakademie in 1829. The Handel and Haydn Society has presented the *St. Matthew Passion* many times, notably in 1929, the supposed two-hundredth anniversary of its composition, and most recently in 1973.

Mendelssohn's achievement was notable not only for its own sake but also because it marked the beginning of the nineteenth-century "Bach revival." Bach's incredible compositional skill had not been forgotten since his death; particularly his keyboard works were prized by connoisseurs. The cantatas, outmoded by liturgical reforms,

had to wait until the present time for their complete revelation. Many pieces circulated in manuscript, and a few dedicated collectors preserved the Bach autographs which had survived. One of these was the *St. Matthew Passion*, of which we have the full score in the composer's own hand, together with the performing material used in Leipzig. All of this material came from the estate of C. P. E. Bach, who had used movements from his father's Passion for a pasticcio Passion of his own manufacture which he performed many times in Hamburg.

Mendelssohn became familiar with the *St. Matthew Passion* when he joined the Singakademie in Berlin in 1820 at the age of eleven. Carl Friedrich Zelter (1758-1832), director of the Singakademie and a Bach enthusiast, had been rehearsing portions of the Passion since 1815. His heavily edited conducting score, a copy of an earlier version of the work, has been described in the scholarly literature, but is now missing. For Christmas 1823 Mendelssohn received from his grandmother a full score of the Passion in a version closer to Bach's definitive one. He began informal rehearsal sessions with close friends during the winter of 1827, finally approaching Zelter about performing the work in public. Zelter was less than enthusiastic, pointing out the unusual difficulties inseparable from such an undertaking. Mendelssohn, encouraged especially by the singer Eduard Devrient (1801-1877), finally brought Bach's masterpiece before the public on March 11, 1829. The *St. Matthew Passion* was published in the following year and performances quickly followed in Frankfurt, Breslau, Stettin, Königsberg, Kassel, and Dresden (the latter perfor-

mance in the monumental style typical of the nineteenth century).

This first concert performance of the *St. Matthew Passion* was for all concerned a marvelous proof of devotion to Bach's music. Nearly 160 singers participated, and Mendelssohn conducted from the piano. His conducting score was discovered a few years ago in England. It confirms that the 1829 performance was far from complete: arias, recitatives, chorales, even parts of the Evangelist's narrative were omitted. Mendelssohn added tempo and dynamic indications with restraint, refraining from creating a romanticized "arrangement" of the Passion. In 1841 he brought it back to its home in Leipzig where he was conductor of the Gewandhaus concerts. Mendelssohn's revival of the *St. Matthew Passion* had a symbolic significance for all of Bach's music. It encouraged those who championed performance and publication of his music. Audiences respected what they were privileged to hear, but it would be an exaggeration to pretend that wild popular acclaim greeted every resurrection of a hitherto unknown Bach work.

The 1829 revival of the *St. Matthew Passion* seemed to be especially fitting, since it was thought that Bach had written the work exactly one hundred years before. Zelter had access to an "old church text" from 1729 which established that the Passion was indeed performed at the Thomaskirche in that year. Zelter mentioned in his program note for the Mendelssohn revival that this text (since disappeared) did not establish that the 1729 performance was the very first one. The musical journalist and theorist A. B. Marx, writing also in 1829, stated flatly that Bach composed the *St. Matthew Passion* for

Good Friday 1729, and this belief was passed on to the nineteenth century. Philipp Spitta, in his influential Bach biography, supported this date and noted that Christian Friedrich Henrici (pen name: Picander) published his text of the Passion, the text which Bach set to music, in 1729.

This apparently well-established chronology was challenged in the 1930s, but the arguments in favor of a revised dating had flaws which made conclusions drawn from them unacceptable. It was to be anticipated that the upheaval of the past twenty years in the chronology and evaluation of Bach's vocal music would bring under scrutiny even the apparently well-established date of the *St. Matthew Passion*. The existence of the 1729 performance is relatively certain, but circumstantial evidence confers a certain plausibility on the only other possible earlier date, 1727.

In these brief remarks we can merely allude to some of the considerations which affect the dating of the Passion. Bach was absent from Leipzig during the greater part of Lent 1729. If he intended to present an entirely new work of the complexity of the *St. Matthew Passion* on Good Friday, he acted in a manner most choral directors would consider ill-advised. If, on the other hand, the Passion had been performed before, Bach could conceivably have prepared it with only two weeks rehearsal. The "old church text" mentioned above no longer exists, and it would not have settled the question anyway. It was probably a leaflet containing Picander's Passion text and perhaps the cantatas Bach was to perform during the three-day Easter celebration in 1729. At present, only six such leaflets from Bach's tenure in Leipzig are known to exist. The crucial Good Friday 1727 leaflet (if one was ever printed) would settle the matter once and for all. If it ever existed, it might still turn up: three of the six extant text leaflets were discovered in Leningrad (!) only a few years ago.

The matter of chronology is significant because of the repercussions it would have on our evaluation of Bach's "parody" technique, a process by which he adapted secular cantatas written for birthdays, name-days, or funerals to sacred purposes. Never has it been demonstrated that he converted a sacred work to secular use. The music of ten pieces from the *St. Matthew Passion* occurs with different words in a funeral cantata (BWV 244a) for Prince Leopold of Anhalt-Cöthen, with whom Bach spent many happy years (1717-23) as Kapellmeister. Leopold died in November 1728, but his funeral cantata was not performed until the memorial service on March 24, 1729. The generally accepted view has it that Bach worked on the Passion and the funeral cantata almost concurrently, but that the music was written with the Passion text of Picander in mind. Since BWV 244a was performed at a religious service, it might not have been regarded by Bach as a secular cantata in quite the same way a birthday cantata

was. The text is, however, quite typical of similar commemorative pieces composed by Bach: it emphasizes the great loss sustained by the subjects of the prince, their grief, the eternal fame and magnanimous deeds of the departed monarch, and so forth.

If the composition of the *St. Matthew Passion* were removed to a date two years before the funeral cantata, it must be assumed that Bach went against his usual practice and parodied a sacred work, that in fact he plundered the "Holy of Holies" of Lutheran church music to provide funeral music for a Calvinist ruler. The 1727 date also implies that Bach's greatest single work for the Lutheran church, his last major compositional effort in this sphere, came appreciably earlier than supposed. The absence of any further ambitious projects marks a definitive renunciation of the cantorial goals of his youth and the beginning of the search for new directions and syntheses of the next two decades. The present state of Bach research places a resolution of these issues beyond our grasp. The 1729 performance, the one we commemorate tonight, is the earliest one of which we have definite knowledge. The best that can be said for 1727 is that it is not impossible.

The *St. Matthew Passion* with which we are familiar is not quite the same one heard by the congregation at Vespers in St. Thomas Church on April 15, 1729. The Passion as we have it stems from a revision Bach prepared for a performance in 1736; after that year he made only insignificant changes in the score. All of the 1729 performance material, including the autograph full score, has disappeared. Sometime between 1744 and 1748, however, one of Bach's pupils copied out the score of the earlier version. The most obvious difference between the two versions is the replacement of the simple chorale "Jesum laß ich nicht," which in the earlier version closed Part I of the Passion, with the present chorale fantasia (transferred from the *St. John Passion*) "O Mensch, bewein dein Sünde groß." All of Bach's changes are decidedly enrichments, hence there is little reason for exaggerating the merits of an "original" version.

In his 1736 revision Bach accentuated the two-choir characteristics of this Passion. The separation of choral and orchestral forces was facilitated by the divided galleries in the west-end choir loft at St. Thomas Church. Only one striking feature of the earlier version had to be omitted. The cantus firmus "O Lamm Gottes unschuldig" in the opening chorus had sounded through the church from an organ loft at the east end of the nave. A small choir of sopranos may have been stationed there as well. In subsequent years the dilapidated condition of the organ in the loft forced Bach to discard this dramatic touch. The loft was subsequently walled up, and no trace of it can be seen in the church today. In the final version of this chorus Bach gave the chorale (written in red ink in the score) to a separate choir of sopranos reinforced by the organs of both

choirs, all of the forces being consolidated in the large west-end choir loft.

The overall division of the *St. Matthew Passion* in two parts was required by the Good Friday Vespers service in Leipzig. Between its two parts a sermon on the passion was preached, just as was done at every Sunday Vespers throughout Lent. Part I of the *St. Matthew Passion* encompasses the first 56 verses of chapter 26 of Matthew's Gospel; part II consists of the remainder of chapter 26 and all of chapter 27. Both parts can be further subdivided into a number of tableaux, as shown in the libretto included in this program booklet. Bach wrote the words of Jesus and of the Evangelist in his score in red ink. The entire biblical text is sung by the Evangelist in recitative, which Bach crafted to emphasize and interpret affectively the events surrounding the crucifixion. He distinguishes the words of the Savior aurally by surrounding them with a string "nimbus" which imparts a transcendental calm, a divine *apatheia* to them.

The choral strophes, chosen and interpolated by the composer, express on behalf of the congregation sentiments of profound regret within the severest of emotional restraints. The chorus, either divided or as a unit, also sings the *turba* choruses, representing both the disciples and the Jews at different times. The tremendous effect of the choral pillars which open and close the *St. Matthew Passion* is too well known to require comment, but the choral passages embedded in the recitatives and arias are also of telling emotional effect. One finds the widest range of expression in these, from quiet reflection on the soloist's sentiments ("O Schmerz") to terrifying indignation at injustice ("Sind Blitze, sind Donner").

The oratorio passion, of which the *St. Matthew Passion* is the greatest example, fostered the congregation's participation in the sufferings of Jesus through the lyrical interludes which interrupt the onward flow of the action. Picander dispersed the twenty-eight poetic texts (recitatives and arias) rather uniformly throughout the work. Each is a poetic reflection on the Passion tableaux. Bach distinguishes each recitative and aria with particularly beautiful wind obbligati. The viola da gamba in "Ja freilich—Komm, süsses Kreuz" was the last alteration Bach made in the scoring of the Passion: in the earlier version this obbligato was played by a lute.

Picander personified only one non-biblical character in his libretto: the Daughter of Zion, to whom the chorus of the Faithful respond. Bach did not take special note of this in composing the Passion, and in the opening chorus, "Kommt, ihr Töchter," he ignored the solo-chorus implications—to what marvelous effect. (Picander's initial conception is indicated in the libretto in this evening's program booklet.) His verses never by themselves flew to the heights of Bach's music, but he created strong and touching scenes through which Bach could work his magic.



